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girls. Many of these canvases will not be new to him, if he be travelled, but a judicious selection seems to have been made, and the familiar are nearly always worth seeing again. Several of the domestic ones also offer some note of interest, good color or freshness of theme, even when signed by names that are not known as far outside of Philadelphia as they might be. One of the most important of the foreigners is Charles Sprague Pearce's "St. Genevieve," from the Salon of 1887, a very good typical specimen of the work of the lesser men of the clever modern French school, inasmuch as everything is very well painted, except the saintship of the heroine. The distant buildings, the sheep, the figure of the young girl, even to the patches of her blue blouse, are excellently rendered. Her claim to her title would never be suspected were it not for the ghostly halo that rings her commonplace young head. However, this lack of spiritual-mindedness has been commented upon before. There are plenty of pictures from the painters of the American colony, in which the good technical work may be enjoyed without drawbacks. Among these are Miss Klumpe's large canvas, "A la buanderie," and Amanda Brewster Sewell's somewhat similar "Lavoir in the Gatanaïs," washerwomen's scenes both, vigorously composed and painted, damp and bluish gray in tone, with the general sloppiness of the proceedings portrayed; Birge Harrison's large "Surprise in the Forest of Compiègne," seen at one of Messrs. Kirby and Sutton's exhibitions a year or two ago, and his clever, flat, grayish study, "October in France;" Mr. Bridgman's fourth or fifth version of a very good subject, "On the Terraces, Algiers," and Mr. Grayson's nude Salon study seen at the last exhibition of the Academy of Design. Butler Harrison paints a good landscape and sheep, and a very good "Frosty Meadow" with a single tree, the grayish green grass glazed over with the thin ice of a French winter. Emma Esther Lampert also sends some good landscape studies, a "Hillside in Picardy" and "The Open Country." E. Leon Durand exhibits his large canvas of the "Port of Antwerp," various figures of tourists, citizens and mariners, parading the long quay overlooking the yellowish waters of the Scheldt; and George Hitchcock his "Winnower," from one of the American Art Association competitions.

One of the noticeable features of the present exhibition is a group of three or four full-length portraits of slim young ladies in long slim gowns, very brilliant and courageous in color. One of the pleasantest of these is Ben. F. Gilman's black-haired damsel, shading her face with her fan, and draped to her feet in some sort of a "princess" dress of a very good color of pale blue. Anna Lea Merritt paints Miss Marion Lea in a garment somewhat similar in simplicity, but of a color between oranges and peaches, and of cloying splendor; Carl Newman, "La Comtesse Sarah," in which the drapery becomes more complicated, there being an overskirt, a big hat, etc., but the color, various combinations of pale shrimp pinks, cream color, or some such tints, also original, hardy, and not unsuccessful. In Mrs. Merritt's portrait of the Countess Dundonald the white satin dress, not too well painted, is of more importance than the head of the sitter. Mr. Newman also sends two life-size study heads of a "blonde" and a "brunette," rather capable and interesting bits of brush-work. Cecilia Beaux sends from Paris a very good likeness of Mr. Arthur Archer, the painter. There are various other good studies of heads and portraits by other talented young ladies; and the first and second Toppan Prizes were won respectively by Jennie D. Wheeler and Louisa Wood, pupils of the Academy. The good landscapes are entirely too numerous to mention. Of the figure pieces, two of the most popular deserve to be Elizabeth Bonsall's "Tea Party," in which the little girl invites the brindled cat and her Japanese dolls to a Barmecide feast of make-believe tea and a real red apple, and Robert Lewis Reid's "Coming Storm," in which another little girl cowers in fright in her father's oil-skin lap while he steers his staggering fishing-boat for shore.

THE BROOKLYN ART CLUB EXHIBITION.

THE exhibition of the Brooklyn Art Club, which opened on the 28th of January, cannot be said to have been a strong one, even for this association, where the standard is not perhaps as high as it might be. Much of the work was of a quality that would not be considered very creditable for amateurs. One of the best examples of brush work was Mr. E. G. Sieber's large cattle piece, painted in France,

and which was given the post of honor opposite the entrance—two cows coming down a foot-path across a meadow, with a screen of flat, gray foliage behind them. A tempered grayish sunlight illumined the scene, which was painted with a certain robustness and technical knowledge rare among the other exhibitors. Nearly opposite this work, across the gallery, was hung a large full-length portrait of a young lady in a red and white dress seated on a sofa, by Mr. William E. Plimpton. In her hand she held a red paper fan, and her slippers and stockings and the plush of her seat contributed other reds to the color composition, which was ingenious rather than beautiful. Some of the details of this picture were well painted, as the feet, but there was not much suggestion of the sitter's body and limbs under her drapery, and the general arrangement was not graceful. This artist's lack of artistic taste was also shown in his autumn landscape, dreary in spite of some good painting; but his "Young Wife," boiling her coffee over her gas stove, was entirely amateurish. One of the strongest of the exhibitors was Mr. J. P. Strickler, whose "Scheme in Yellow and Black" was recently seen at the New York Academy; and possibly also his sketch of a "Coquette," frowning against a blackish background in a very uncoquettish way. His full-length portrait of Mr. Anderson, standing in an aimless manner before a sort of absinthe-colored curtain, bore the semblance of being a good likeness. Mr. James G. Tyler's is also one of the better known names, but his style of painting seems to be verging into mannerism, and his touch has become heavy and monotonous. In the careful study of "Fisherman's Headquarters," everything is of the same hardness; in his marines the water in the "Sultry Day" has the same quality as the ice in No. 168. E. Christine Voss sent from Paris a vigorous study of the head of a peasant woman, to which he had clapped a fine inappropriate Byronic quotation, "When coldness wraps this suffering clay." Among the best of the landscapes was Mr. F. J. Boston's study of an old house and garden wall, named "Solitude;" and his red roses in a blue glass vase was one of the best bits of color and painting among the still life. Among the numerous young women whose heads had been painted for this exhibition, the most agreeable was Mr. Whitney's "Bit of Sunshine." The water-colors were less interesting than the oil paintings, and the drawings in black and white still less so.

EXHIBITION OF THE ETCHING CLUB.

THE etchings in the West Room of the Academy are reasonable in number and generally interesting in quality, the smaller ones being usually the best. That neither bigness nor much labor are necessarily fatal to excellence, however, is evident from Mr. Eichelberger's large plate after Mr. Inness's painting, "A Midsummer Pastoral," of which, it is announced, only three hundred copies will be printed, and which reproduces in a very fine way the painter's qualities of color, atmosphere and distinction of style. Among the large figure pieces are William Sartain's etching after Percy Moran's "Day Dreams;" Joseph Lauber's "Merrymaking in New Amsterdam;" C. Y. Turner's conception of Miles Standish dictating his love-letters to John Alden—Captain Standish being lamentably ill drawn; F. C. Jones's "Among the Lilies," a girl in a boat; and Winslow Homer's "Improve the Present Hour," two figures of fishing girls, large, gray, and rather flat in treatment, and considerably less commonplace than the others. The landscape etchers are well represented, and most of the better ones are in good form. Joseph Pennell sends two strong plates, "St. Paul's, London," and "Temple Bar." Stephen Parrish's "Squall in the Bay of Fundy" is something of a new departure, including a careful study of wind-tossed waves. F. A. Bicknell's "Solitude," a long stretch of dark woodlands fringing a stream, well illustrates its title. W. H. Shelton's "Road Past the Mill," carefully finished, printed in brown and adorned with ducklings, is handsome. Thomas C. Parrish exhibits a "Colorado Ranch," much simpler in treatment, but in which some good effects are obtained by wiping. Ellen Oakford sends a portrait of Mr. Gladstone; J. Carroll Beckwith a very spirited sketch of a head; and there is some very good work by two newcomers, Messrs. Mygatt and Rood. There are also four or five Whistlers, very fair specimens. Of the careful reproductive work the best examples are Hamilton Hamilton's small plate after Gérôme's "L'Eminence Grise," and Sidney I. Smith's, after Lepage's "Jeanne d'Arc." The latter etcher has also made a very good study of a jade carving on a teakwood stand.

OTHER EXHIBITIONS OF ETCHINGS.

THE Grolier Club recently had an exhibition of the etchings of Alphonse Legros. There were twenty-four portraits, including those of Carlyle, Gambetta and Cardinal Manning, and the artists Poynter, Dalou, Leighton and Seymour-Haden. The last mentioned was the most highly finished and the most characteristic. We confess ourselves very little moved by most of his religious etchings, seriously intended and clever as they obviously are. A number of miscellaneous figure subjects were remarkable for composition or peculiarities of technique. Among these was "The Bathers," an impression of the first state, showing two rather sickly female figures partly immersed in the inky water of an unwholesome-looking pool among hillocks seeming ready to be torn to pieces by the roots of the trees that grow out of them. "The Crayfishers," also a first state, showed a wild, rock-strewn landscape, with two clumsy figures, sufficiently expressive of extreme misery. Much more delicate work was in the group of "English Beggars," with its background of huge blocks of stone and buildings in course of erection. "The Conflagration," again, was beautifully composed, and in many respects an admirable plate. There are only four figures, the father staggering, blinded and half-suffocated, with the unconscious body of a child through a doorway, lit by a fierce burst of flame, and the mother and another child without, senseless with terror. This second group is likewise lit up by the glare from the door of the burning house, and the background is almost entirely of black clouds of smoke. "Death in the Pear-Tree" and "Death and the Wood-Cutter" are perhaps too well known to call for description. Of the latter composition, two interesting states were shown, the first and the tenth.

Mr. Legros's landscapes are as strange as his figure subjects. Pools, boulders, bogs and hommocks delight him; and he excels at twilight effects. The most finished plate shown was the "Farm with Large Tree," so called, there being two sizable tree-trunks in the foreground and a farm-house on a hill reflected in the water of a pool beyond them. The first state of the "Landscape with Hay-Stacks," however, made a better impression; the feeling of open country, the free stretch of road winding through it and the cultivated rolling ground in the distance, offering a welcome relief from the more confined and more savage scenes which the etcher seems to prefer. Altogether, there were seventy-eight numbers, making a pretty full display of the artist's etched work.

AN exhibition of drawings, etchings and dry-points by Storm Van's Gravesande is now open at Mr. Frederick Keppel's Gallery, 20 East Sixteenth Street. A showing of the artist's work, about four years ago, attracted much attention. That was wholly composed of etchings of Dutch coast scenery; the present includes one hundred drawings in water-color, pen-and-ink, charcoal and lead-pencil. In all these media Van's Gravesande displays a strong, simple method, the etcher's talent for abstraction being very evident in every drawing. It is seldom that he uses a touch more than enough to convey his meaning. The water-colors are a little cold and monotonous in color, but many of them are remarkably strong otherwise, among the best being "A Study of a Mill," a saw-mill, with slide and logs, and "In the Downs," a charming little study of level meadow land and a rustic bridge. Several of the charcoal drawings showed unusual power. "Old Oaks near Wolshezen" was an excellent example of tree-drawing; "Felling Trees," a vigorous sketch, was repeated in one of the largest etchings, with less effect. His pencil studies along shore should be of the greatest interest to sketchers, for no one knows better how to choose the place and the moment for expending five minutes' work so as to get a permanently valuable result. Among the dry-points, some studies of still life, which is quite a new field for the artist to enter, made a strong impression. Particularly good was a "Vase of Roses" and "In the Forest," the latter a capital study of tree-trunks and branches. Still, what Van's Gravesande excels in is in rendering the motions of inanimate nature—of waves, boats and clouds. His etchings and drawings of such subjects in this exhibition might be counted by the dozen, and not one but was perfectly successful in seizing and conveying the wished-for effect. In short, while the exhibition, for a single artist's work, was extremely varied in all other ways, there was no unevenness as to technical merit. Every work was of sterling merit.